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THE

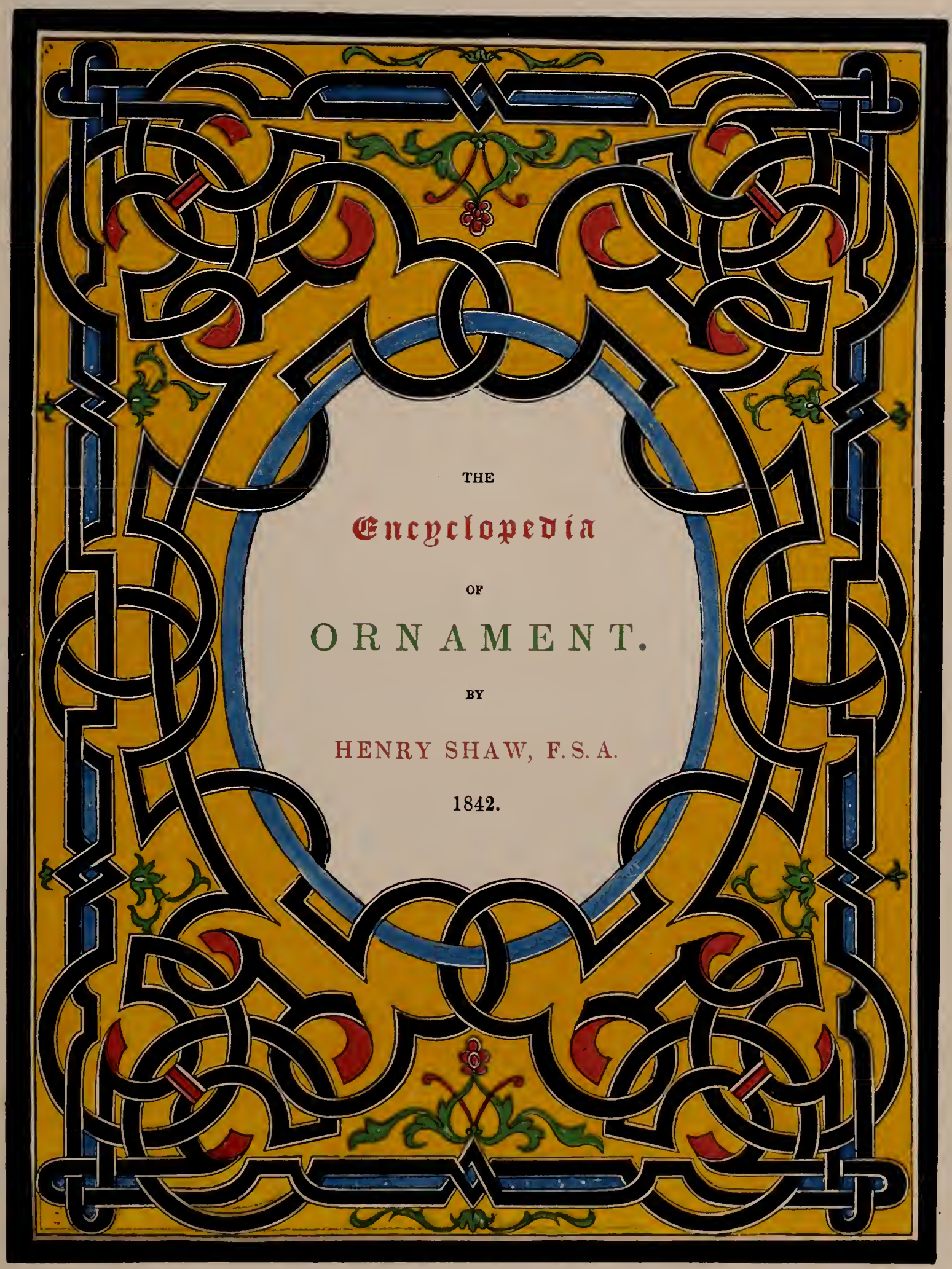
ENCYCLOPÆDIA OF ORNAMENT

BY HENRY SHAW, F.S.A.

LONDON

WILLIAM PICKERING

1842



THE

Encyclopedia

OF

ORNAMENT.

BY

HENRY SHAW, F.S.A.

1842.

NK 3E3
C4
RARE BOOK

PREFACE.

EFORE the appearance of the present work, the object of which is to give a selection of the purest and best specimens of ornament of all kinds and of all ages, many books on the subject of ornament had been given to the public; but, in general, they were either specially restricted to one class or one style, or imperfect as giving faulty or inaccurate examples, or difficult of access to most of those who require them for practical purposes, on account of the expensive form in which they were published. The author has endeavoured, as far as possible in a work of moderate expense, to remove these difficulties. It has been his study to give faithful representations of authentic models belonging to each particular class of designs, of affording a direct reference to some of the best examples of the several styles and periods, and therefore furnishing hints for a selection of parts which when combined may produce a new arrangement of equal elegance; thus constituting a mass of materials from which the artist or manufacturer may derive a succession of entirely novel designs. Each style has its peculiar character, and this must pervade all fresh combinations to make them pleasing and satisfactory. The ornament of different nations has its distinctive features, and these so vary as to illustrate particular epochs. A knowledge of these necessary points can only be attained by an opportunity of studying from the originals themselves, or from copies drawn with strict adherence to their peculiar characteristics. On this point the Author trusts that the present Collection will be highly conducive to the enlargement of correct taste in all branches of decorative art.

Greece and Rome have left us specimens of foliage in which natural objects have been copied with classical elegance; but in the middle ages and oriental examples we find a profusion of ornamental detail, rich in invention, of a

grotesque and fanciful nature. At the period of the Renaissance the elegant taste of the ancients was blended with mediæval richness and eastern fancy. We look for the best specimens of painted glass in windows from the twelfth century to the fifteenth; for florid ornamental architecture in buildings of the same period; for carvings and engraved ornaments, bindings of books, jewellery, embroidery, ornamental plate, and furniture, in the sixteenth century. We have elegant and rich designs of drapery during the middle ages. Foliage and scroll-work are peculiarly bold and effective in the twelfth and thirteenth centuries; and throughout the fourteenth, fifteenth, and sixteenth centuries, arabesques are abundant.

The present Volume contains Examples of most of these Classes, taken from the period at which each was in its greatest perfection, and the specimens are arranged in chronological order. Architectural Ornaments are given from works of various dates; stained glass from York, Durham, Canterbury, Salisbury, Cologne, Chartres, &c.; painted tiles of the thirteenth and fifteenth centuries, from Westminster, and Great Malvern in Worcestershire; carvings in wood and panels of the fifteenth and sixteenth centuries; rich ironwork of the thirteenth century, from the doors of the church of Nôtre Dame at Paris; ornamental drapery, velvet hangings, &c. from designs of the fifteenth century; lace and needlework of the seventeenth; bindings of books of the sixteenth century; and designs for jewellery, plate, and other ornamental articles, by Hans Holbein, and contemporary artists.

To the practical designer, therefore, this work is offered as a useful collection of pure studies of ancient works of art; while the amateur will find in it a correct series of illustration of the progress of ornamental design during a long period of history.

LIST OF PLATES

TO THE ENCYCLOPÆDIA OF ORNAMENT.

PLATE 1. The Title, taken from a binding in the possession of George Lucy, Esq. of Charlecote, Warwickshire.

2. Ante-pendiums, or Altar Cloths of the date of about 1500, taken from churches in Italy. These draperies, generally made of rich velvet or brocades, were used for the decoration of the altars in the churches of the middle ages.

3. Arabesque on the lining of a door in the Palace of Heidelberg.

4. Pattern of Grolier Binding; and another formerly belonging to Thomas Wotton in the British Museum.

5. Two Patterns of Grolier Binding in the British Museum.

6. Cover of a Book, taken from Erasmus on the New Testament, in the possession of Mr. Pickering.

7. Bosses from Southwell Church, Nottinghamshire, and from the Passage leading from the Cloisters of Westminster Abbey.

8. Capital of Pilasters in the Temple of Eleusis at Athens.

9. Capital from the Lady Chapel of Lincoln Cathedral.

10. Capital from Lincoln Cathedral, and from the Library and Chapter Room of Southwell Church, Nottinghamshire.

11. Capitals and Entablature from the Façade of the Certosa di Pavia.

12. A Centre Ornament from an Engraving of Israel van Mecheln.

13. A Circular Ornament in the possession of Thomas Willement, F.S.A. date 1570. This is executed in a soft metal, similar to that used for printing type, and may have been the original design for the interior of a tazza, so frequently found among the utensils displayed on the side-boards of the gentry in the 16th century.

14. Drapery from a Picture of the Virgin and Child by Cima da Conegliano, in the Louvre at Paris.

15. Ewer, from the Collection of Mr. Frisson, Languedoc.

16. A Finial, from Lincoln Cathedral.

17. A Frame, from a Drawing in the British Museum.

18-19. Designs by Hans Holbein for Goldsmiths' and Jewellers' Work, taken from a very interesting series of Drawings by Holbein in the British Museum. Additional MS. 5308. These afford many excellent hints for modern jewelry, and might readily be adapted to numerous purposes.

20. Velvet Hangings. These hangings are composed of crimson velvet and gold thread.

21. Velvet hangings at Hardwicke Hall, Lancashire, a seat of the Duke of Devonshire.

22. Iron Work from one of the western doors of the church of Nôtre Dame, Paris. These doors exhibit, it is supposed, the finest examples of wrought iron of the 13th century. The hinge selected is one out of ten, each displaying considerable variety in design, combined with the most admirable execution.

23. Key-stone, and Ornaments round a Capital, in the church of Pont de l'Arche, Normandy.

24-25. Patterns of ancient Lace-work from engravings of the date of 1601.

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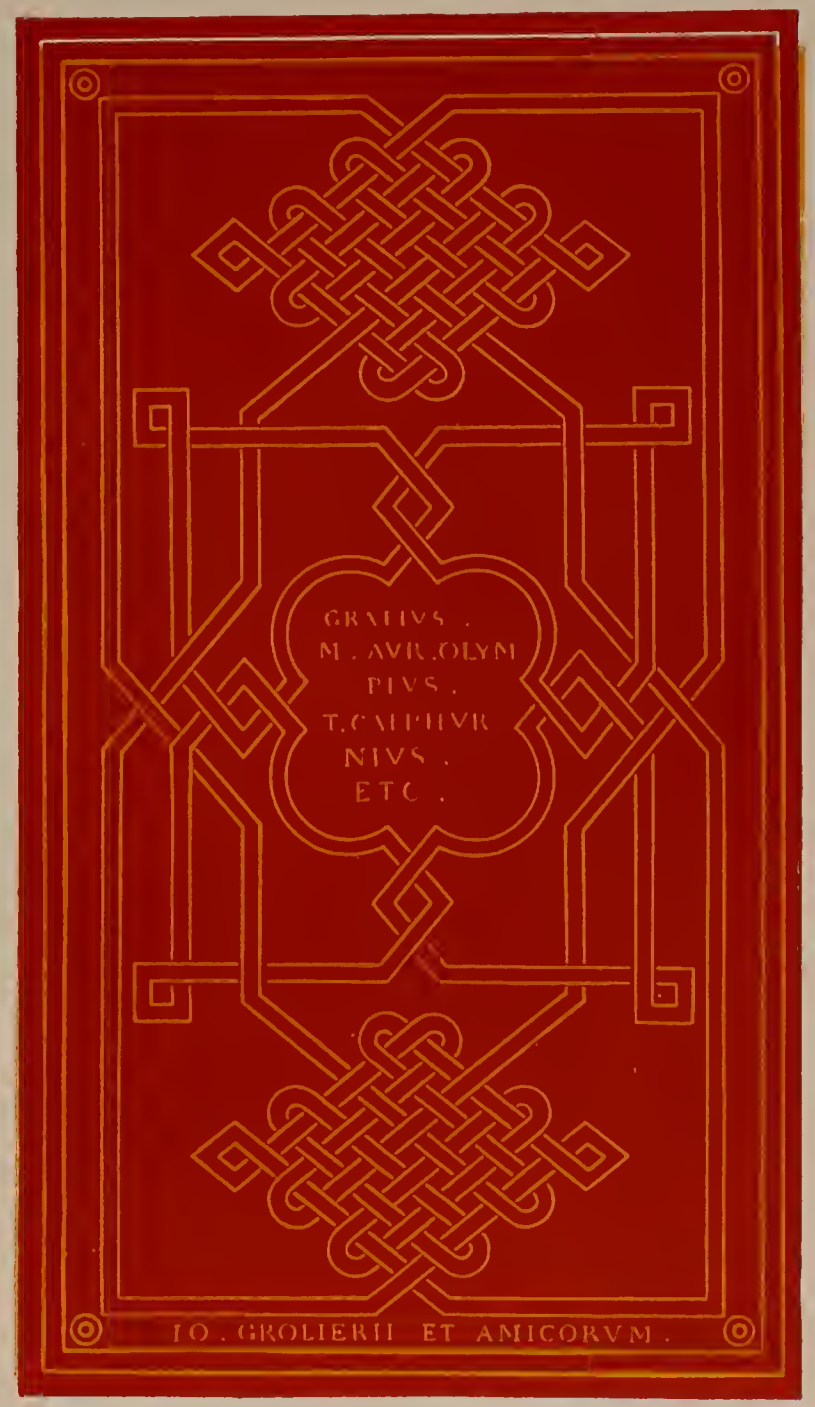
30. Ornamental Tracery from the Abbey of Jumieges in Normandy.
31. Ornaments on the Box containing the Seal of the Royal Hospital of St. Catherine, Regent's Park.
32. Ornaments on an ancient Chair in St. Mary's Hall, Coventry.
33. Ornaments carved in wood at Hildesheim and Salzwedel.
34. Ornamental Carvings in Wood.
35. Ornaments from the Palace of Heidelberg.
36. Coloured Ornaments from the monuments of Sophia and Maria, daughters of James I. and from that of the Countess of Oxford and family in Westminster Abbey. These ornaments are carved in low flat relief in alabaster, the raised parts being gilt and the spaces between filled in black.
37. Ornaments of the beginning of the 17th century, containing a panel with a shield and coronet, and two inlaid ornaments.
38. Heraldic Panels, in the possession of Thos. Willement, F. S. A.
39. Panels in Marble, from the Façade of the Certosa di Pavia.
40. From a Picture by an early German painter of the date of 1472.
41. From a painted Screen in Worstead Church, Norfolk. This screen is one of the most interesting examples of painted architecture in England.
42. Pendants from St. Stephen's Chapel, Westminster.
43. Three Sides of a Pilaster in the cloister of St. Sauveur at Aix in Provence.
44. Designs for Plate, from a very valuable collection of drawings by Van Swol, in the print room of the British Museum.
45. Border of Stained Glass in the Royal Abbey of St. Denis, near Paris.
46. Stained Glass in the possession of Thomas Willement, F. S. A.
47-48. Stained Glass from Canterbury Cathedral.
49. Stained Glass from Salisbury Cathedral.
50. Stained Glass from the Chapter House of York Cathedral.
51. Stained Glass from Southwell Church, Nottinghamshire.
52. Stained Glass from the church of Altenberg, near Cologne.
53. Stained Glass from the sacristy of the Cathedral at Chartres.
54. Stained Glass from the entrance to the sacristy of the Cathedral at Chartres.
55. From Stained Glass, and from Needlework. The stained glass from the beautiful window recently erected in St. George's Church, Hanover Square, and formerly in the Cathedral at Mechlin.
56. A Staircase, from a drawing in the possession of C. J. Richardson, Esq. F. S. A.
57. A Design for Tapestry, from a drawing in the possession of C. J. Richardson, Esq. F. S. A.
58. Painted Tiles from the Chapter House, Westminster. From drawings by L. N. Cottingham, Esq. F. S. A., at whose suggestion this beautiful floor was uncovered Jan. 1st, 1831. One quarter only of each figure is given to allow room for four varieties.
59. Painted Tiles from great Malvern Church, Worcestershire.

Date about 1500.

ANTE-PENDIUMS.

Date 1540



SPECIMENS OF BINDING.

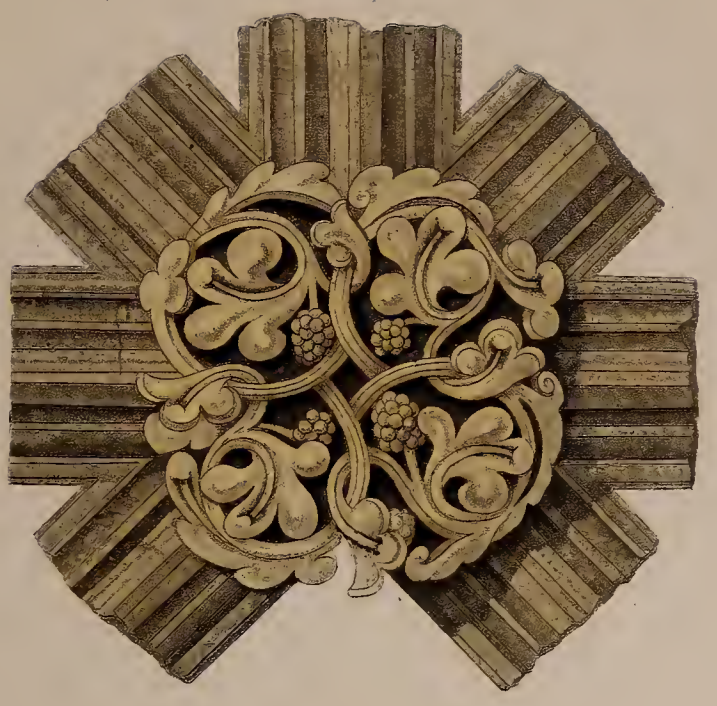
Date, 16th Century.

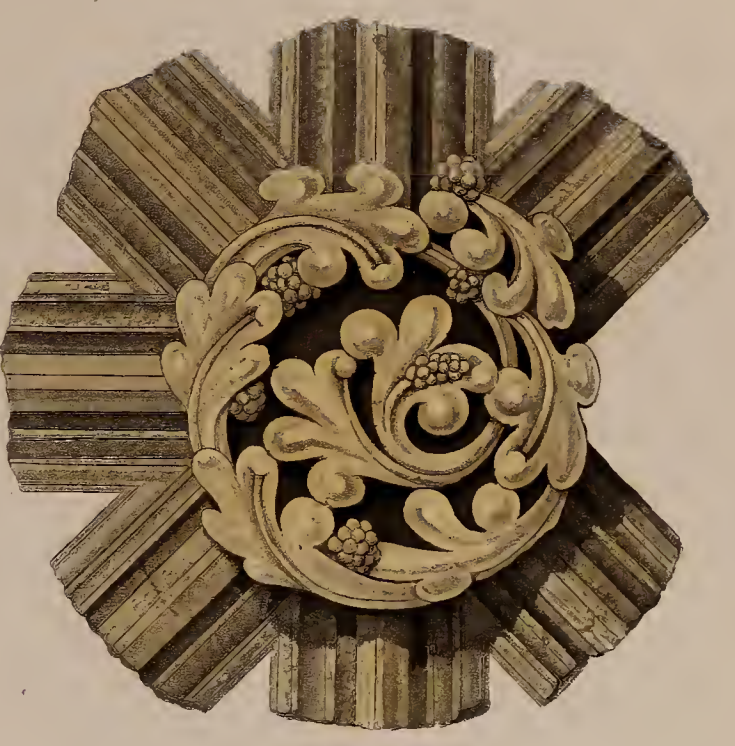
Front

1

Late the latter part of the 13th Century.

2.





3.

4.

Section at A.A.

Section.

Fig. 3. From Southwell Church Nottinghamshire

Fig. 4. From the pedestals leading out of the Cloister

on the Chapter House Westminster Abbey

Scale of Inches to Feet

Front.

Scale 0 1 2 3 4 feet

Side.

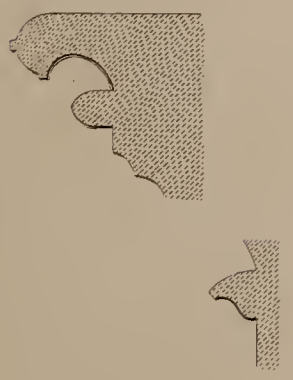
CAPITAL OF PILASTERS IN THE TEMPLE OF ELEUSIS, AT ATHENS.

Drawn & Engd by H. Shaw

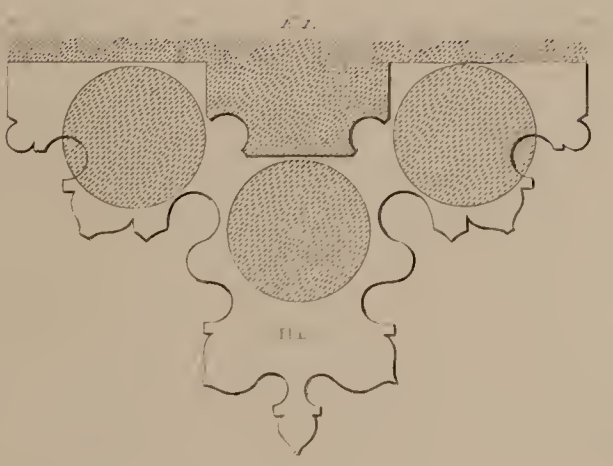
Proof

Date the latter part of the 13th Century.

Mouldings of the Capital.



Plan of the Flower.



Date the latter part of the 13th Century.

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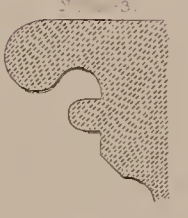
2.

3.



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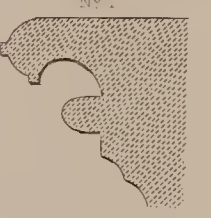
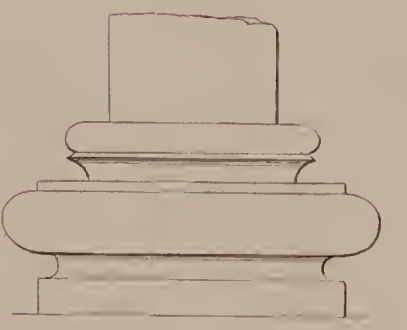




CAPITALS AND ENTABLATURE IN MARBLE.

From the Temple of the Sybil at Tivoli.

See the Explanation at the End of the Book.

From an Engraving by Lucas Van Leyden. Born [illegible] Died 1503

Date 1570.

ABSTRVSAM TENEBRIS TEMPVS ME EDVCIT
VERITAS FILIA TEMPORIS
H·G
1570

Date the beginning of the 16th Century

H. SHAW FEC.T

DRAPERY,

From a Picture in the Louvre

by Cimabue da Campbasso

Size

Date the beginning of the 17th Century

JAS ANDREWS ZINCO

EWER.

From the Collection of Mons.r Trisson Languedoc

Date the latter art of the 14th Century.

A FINIAL.

From Exeter Cathedral.

FROM A DRAWING

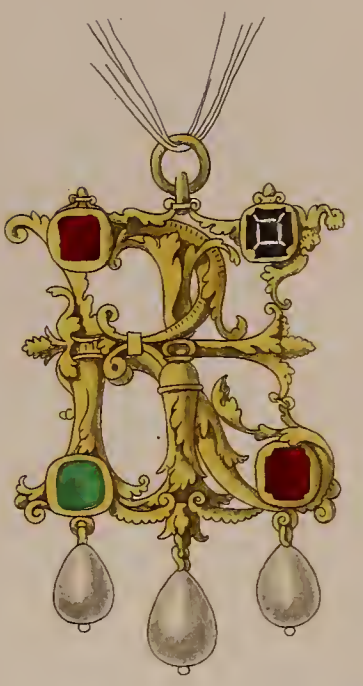
Date the time of Henry 8th

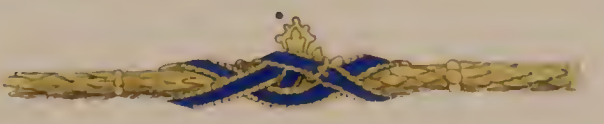
DESIGNS FOR GOLDSMITHS WORK,

by Hans Wiborin

in the British Museum Additional MS. 5,465

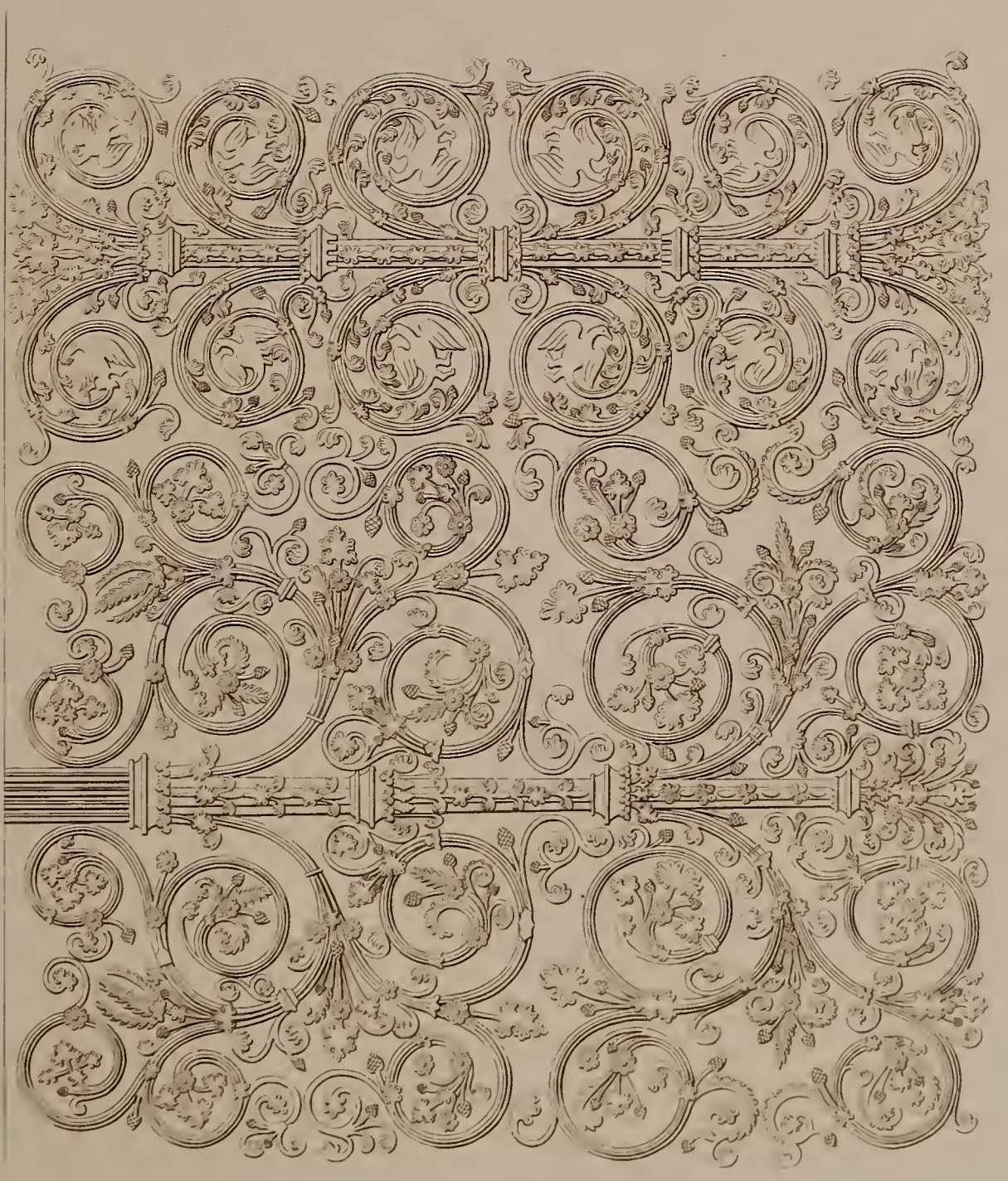
Date the time of Henry 8th



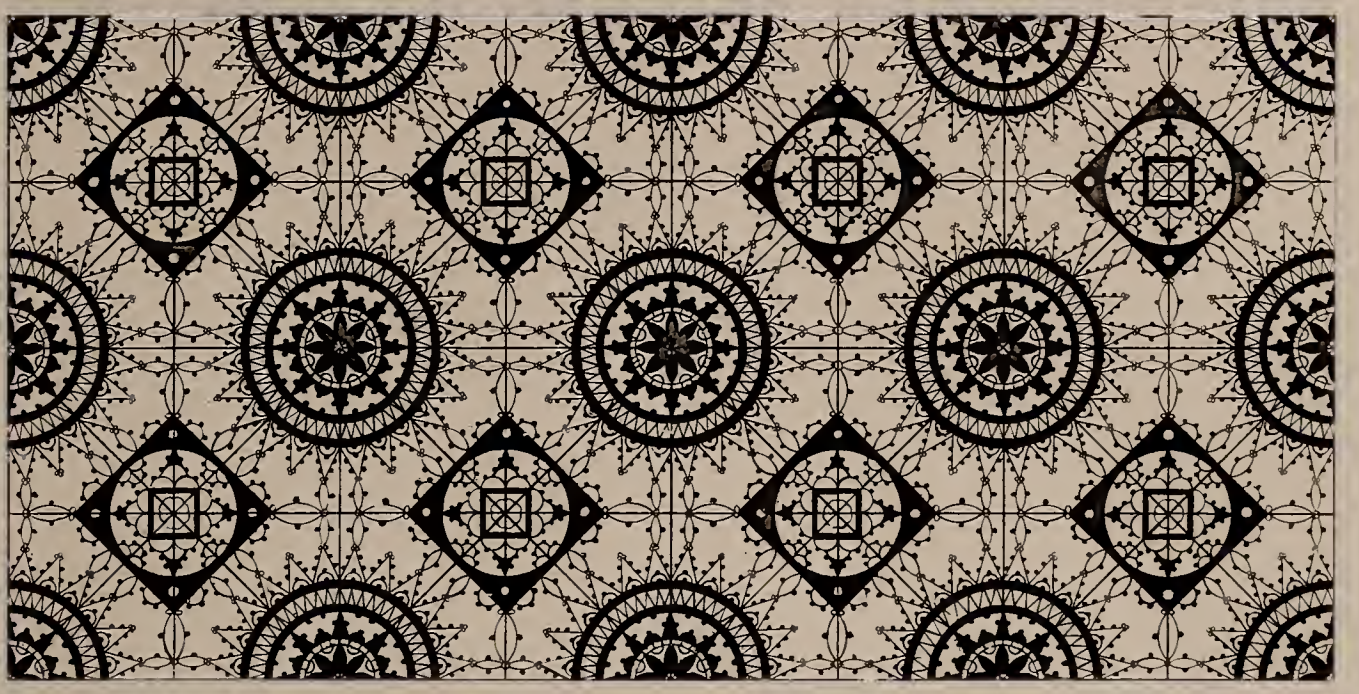


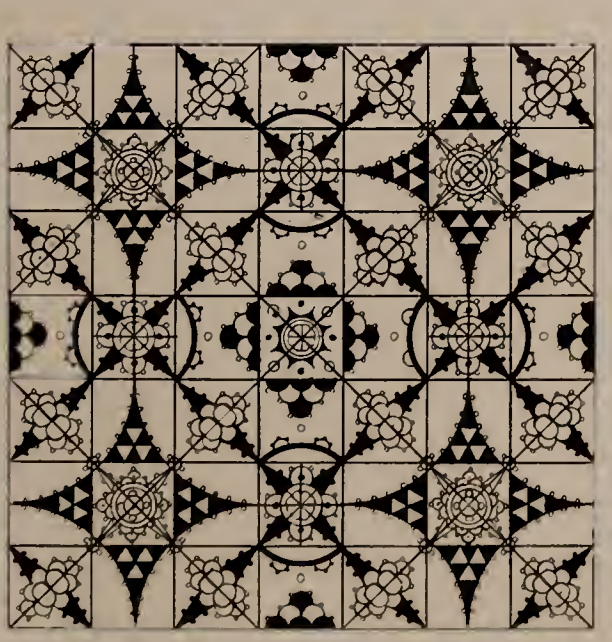
DESIGNS FOR GOLDSMITHS WORK

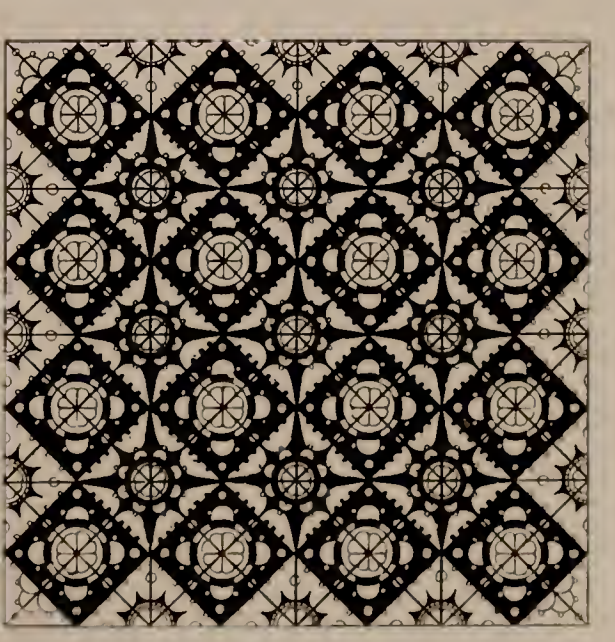
Date the 3th century

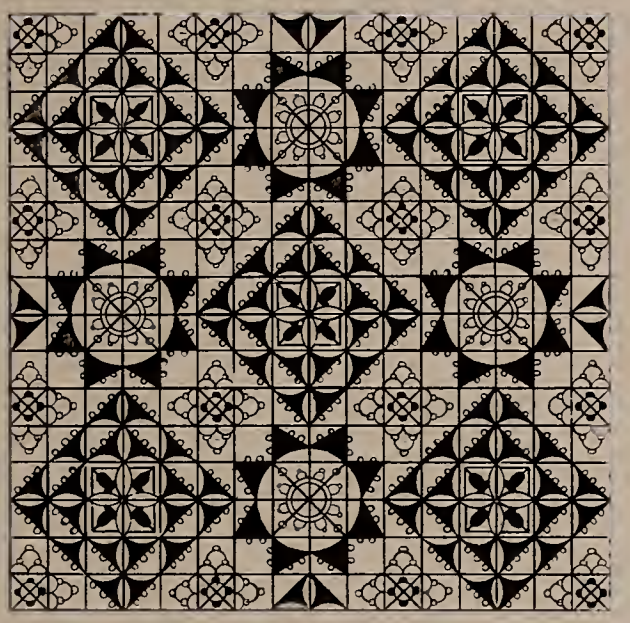


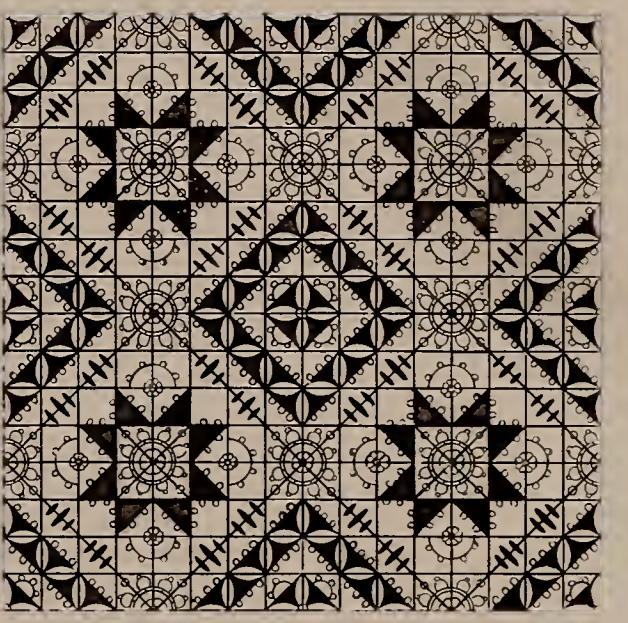
Date 1601.

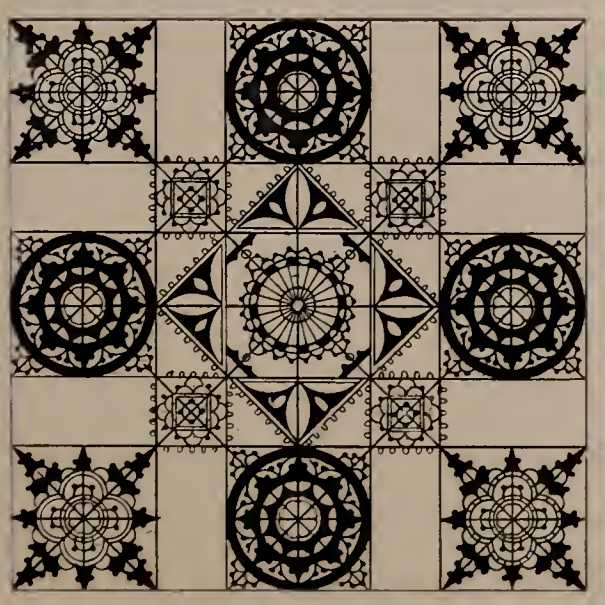


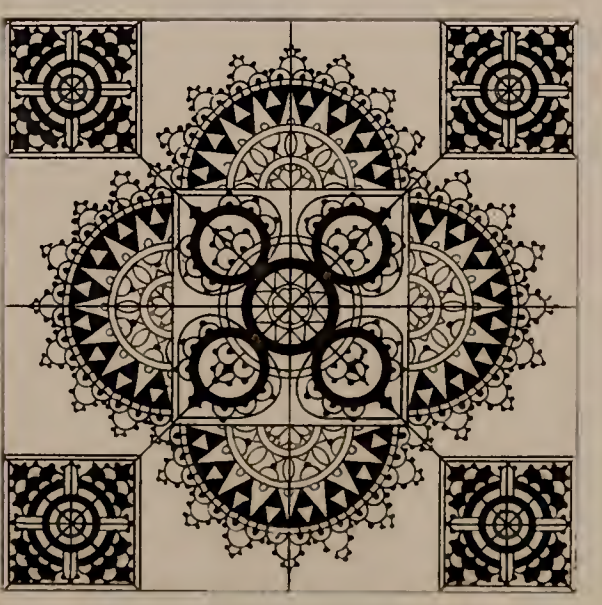


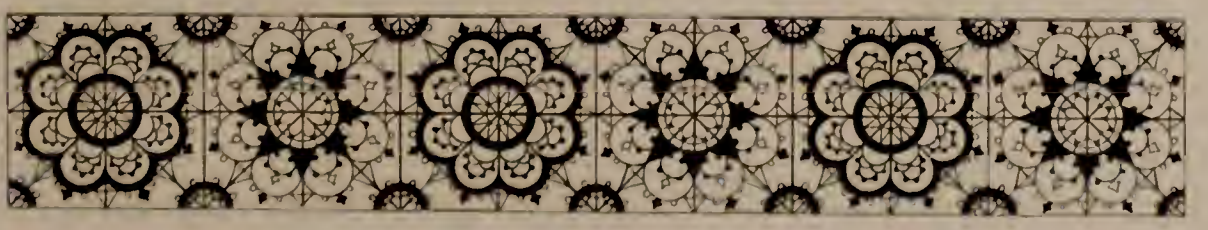












About 1650.

ORNAMENT,

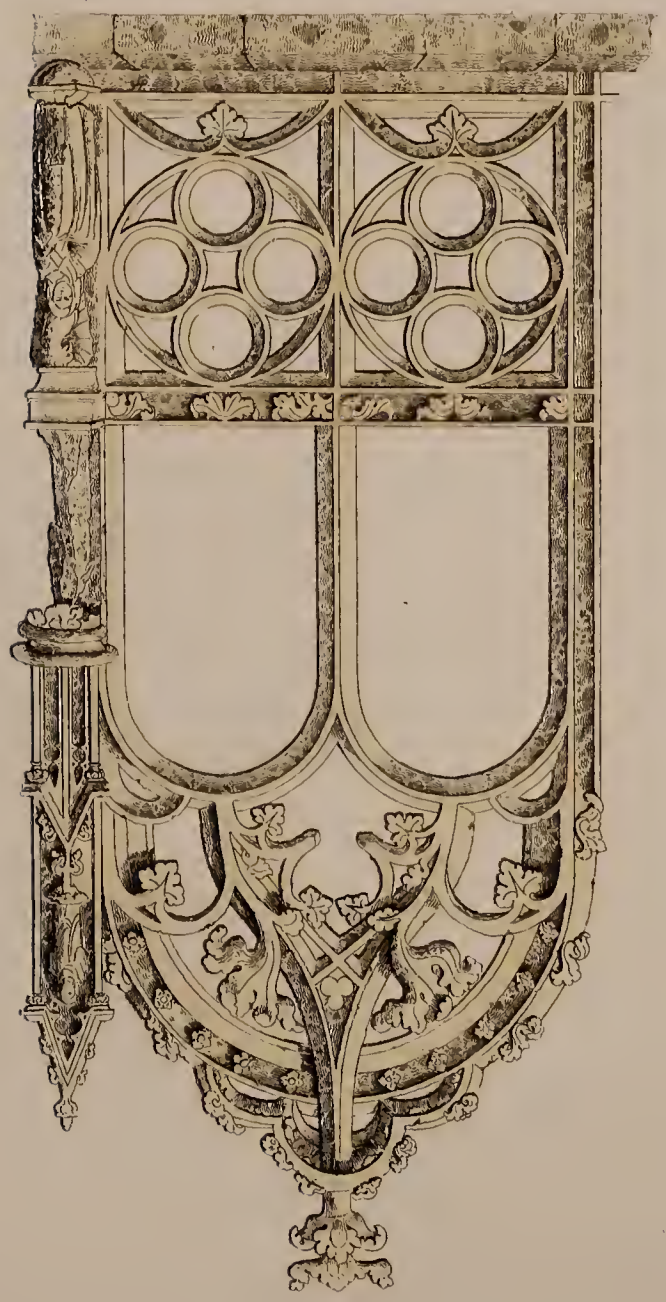
From the Gallilee of Durham

(Enlarged)

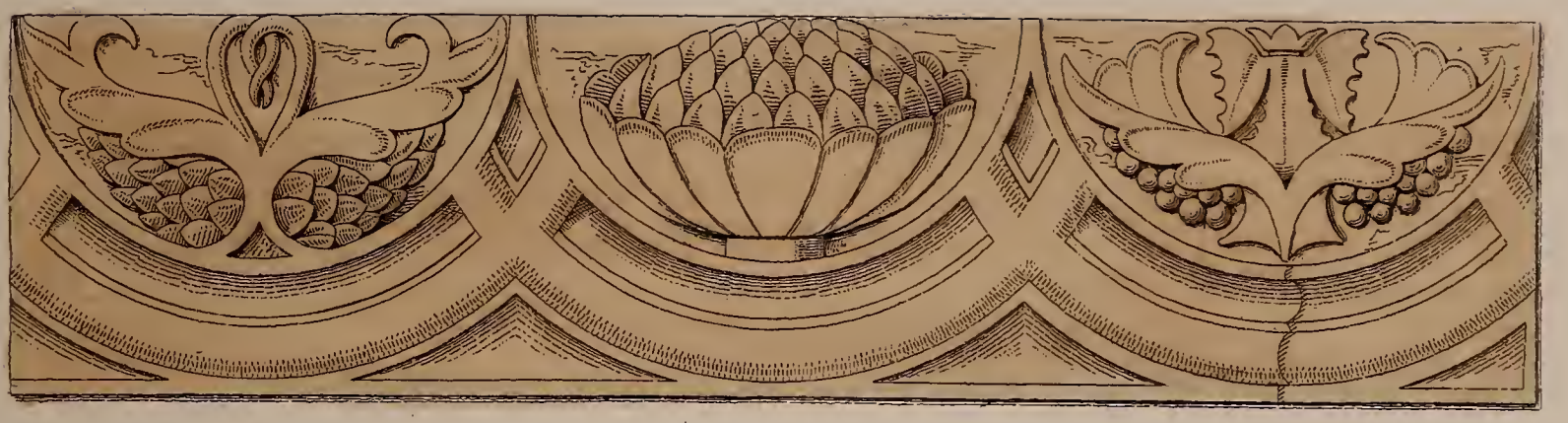
Date the beginning of the 15th Century

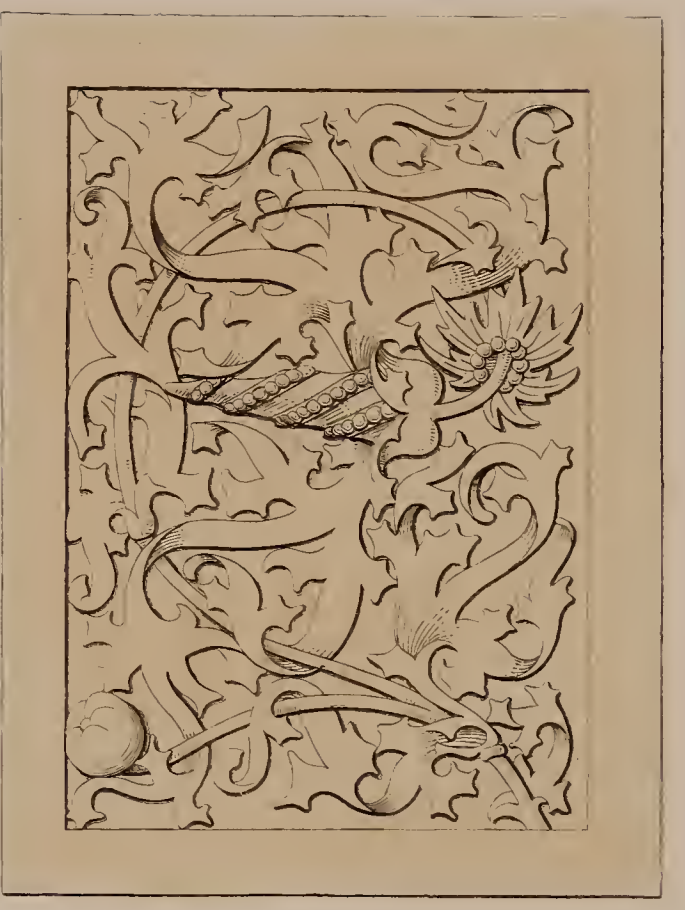
1

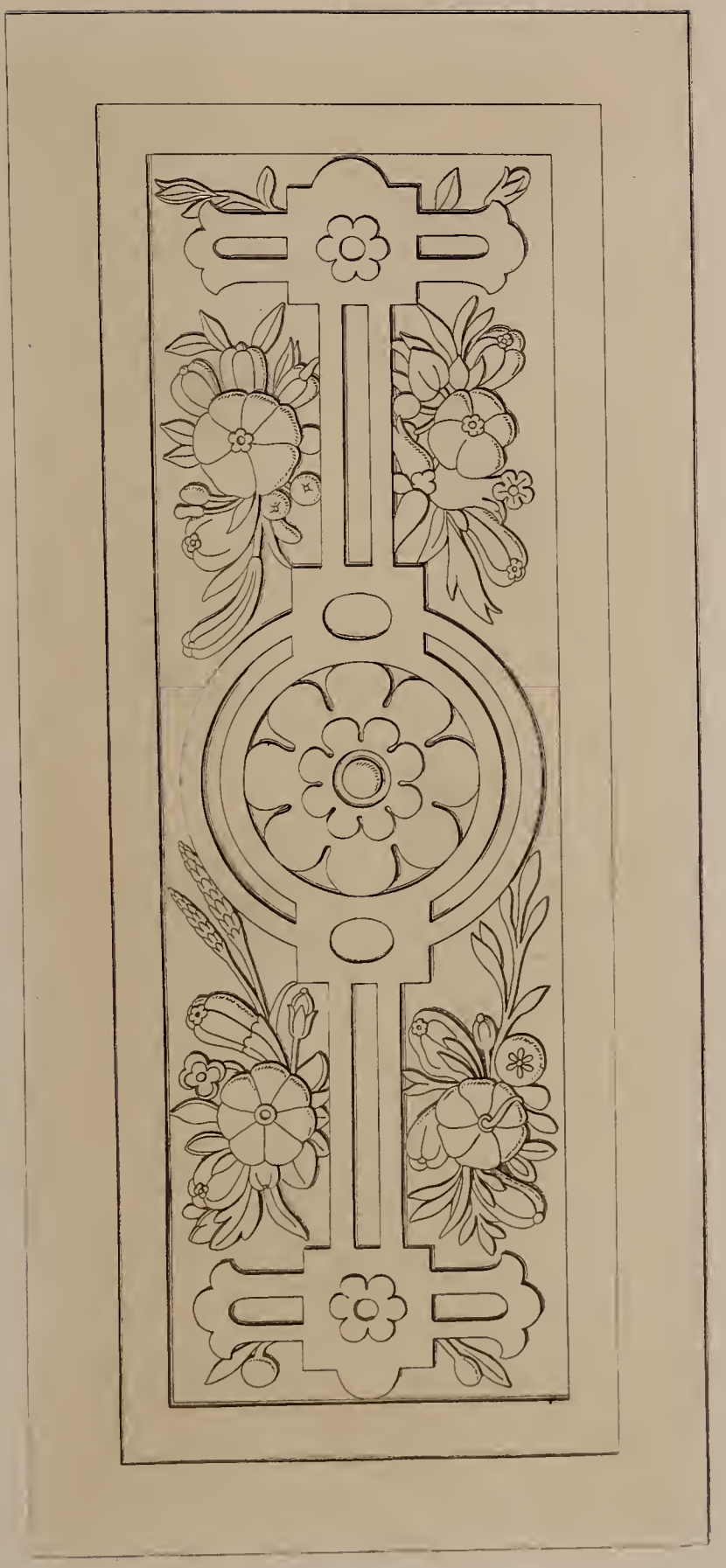
2

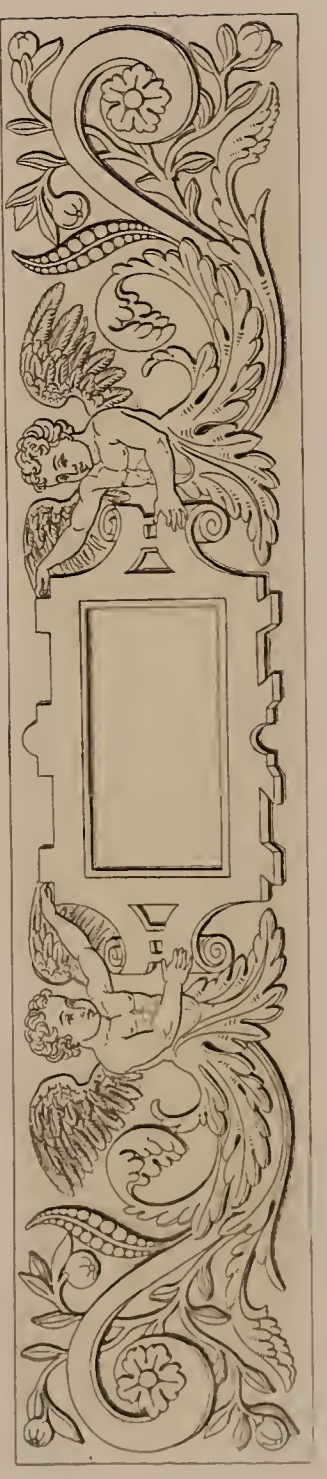


Date the beginning of the 15th Centur









ORNAMENT.
From the Palace of Heidelberg.
16th Cent.

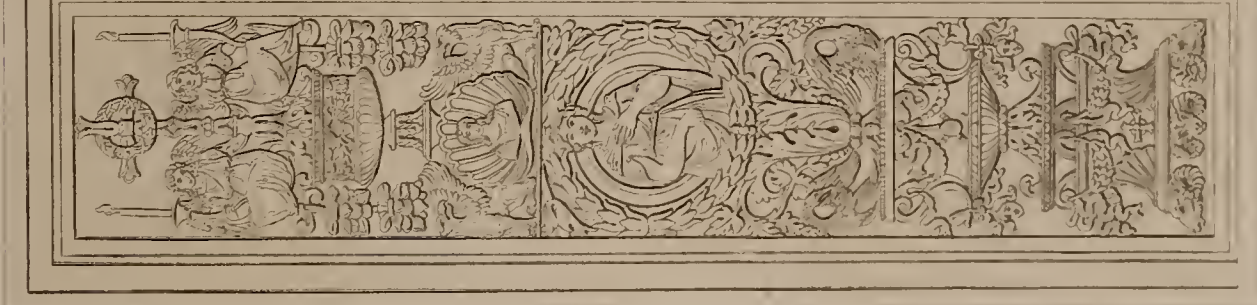
1.

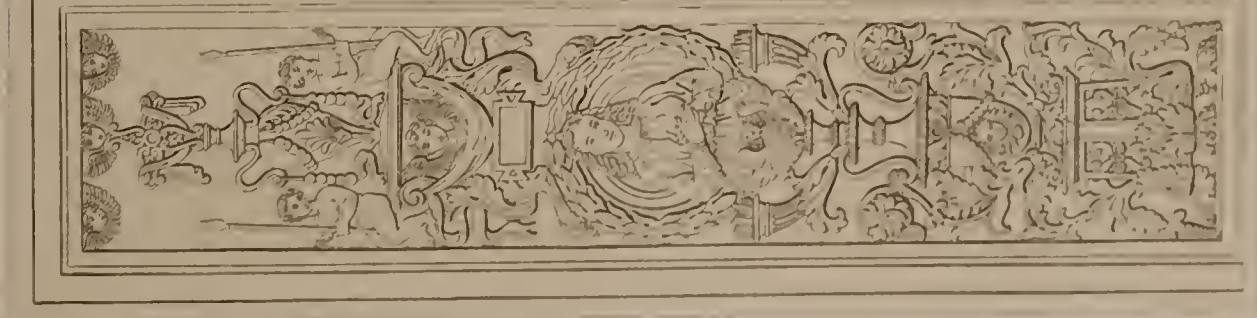
2.

Date the end of the 15th Century

HERALDIC PANEL,

Willem-st. U.S.A.





Date, 1472.

FROM AN EARLY GERMAN PICTURE.

FROM A PAINTED OAK SCREEN,

In Worstead Church, Norfolk

[illegible] of the 16th Century

Sections of Mouldings

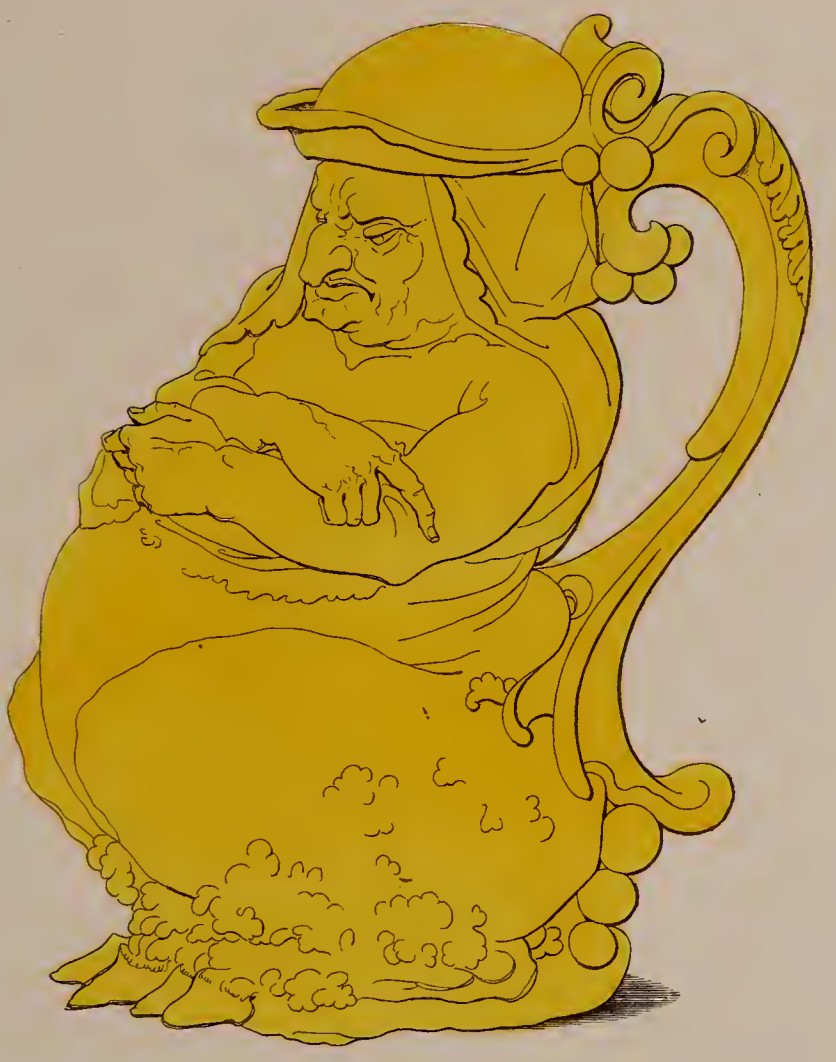
PENDANT

From S.t Stephen's Chapel

½ full size

Capital developed Royal Abbey of St Denys 11th Century.

Three sides of a Pilaster

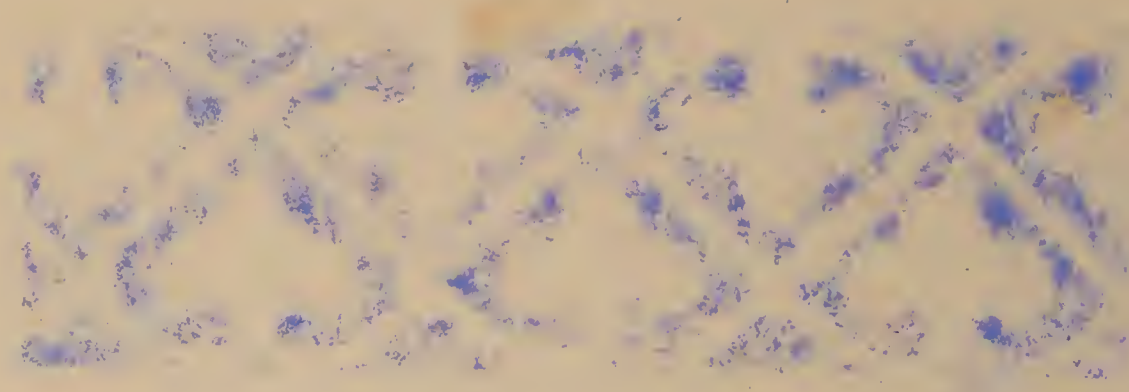


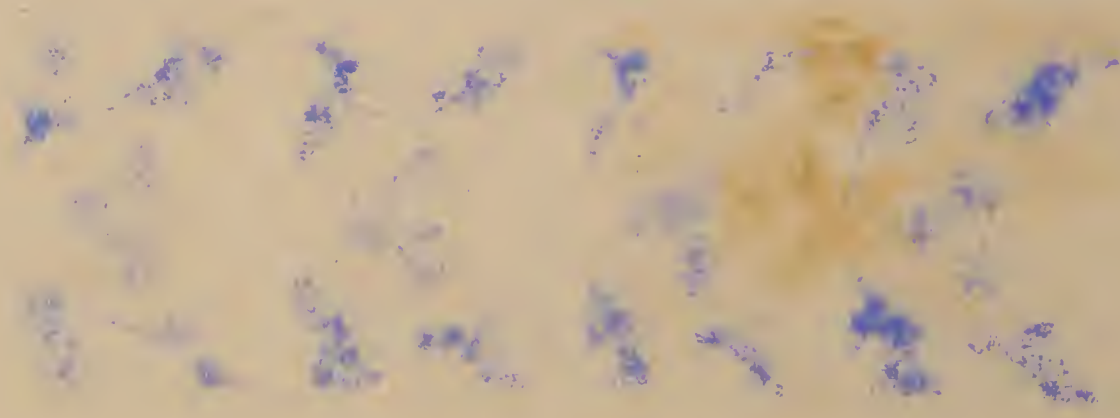
BORDER OF STAINED GLASS

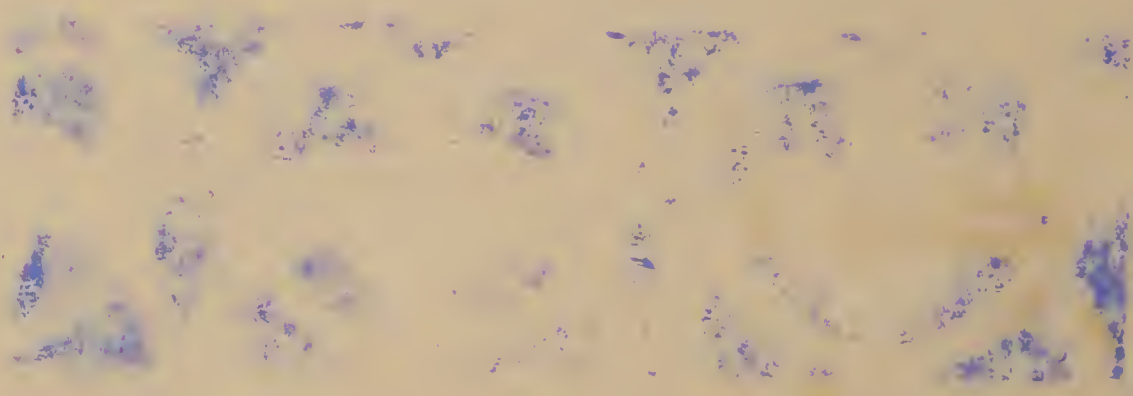
In the Royal Abbey

Date towards the

end of the 12th Century







STAINED GLASS,

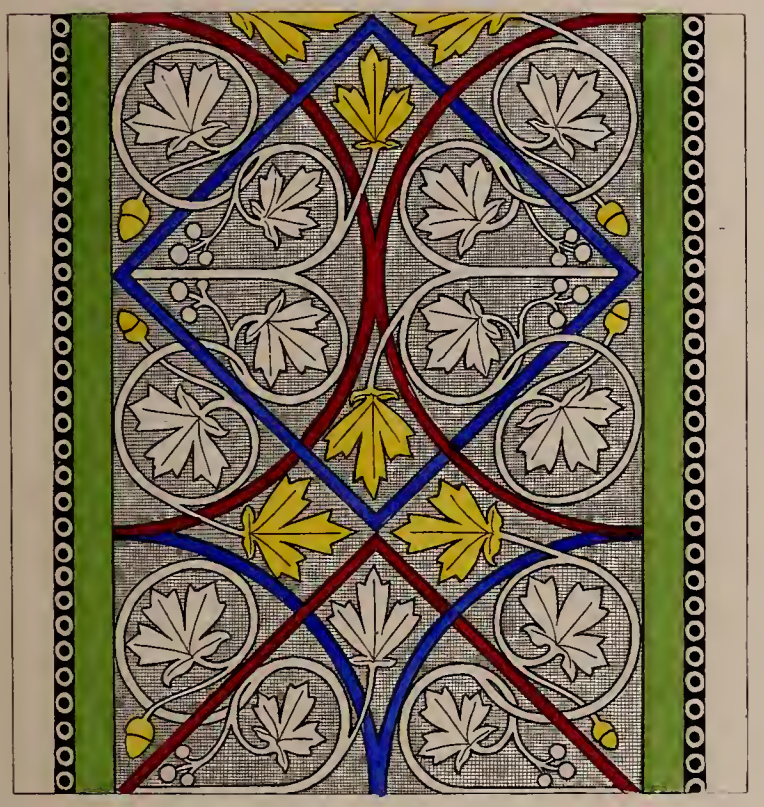
From Canterbury Cathedral

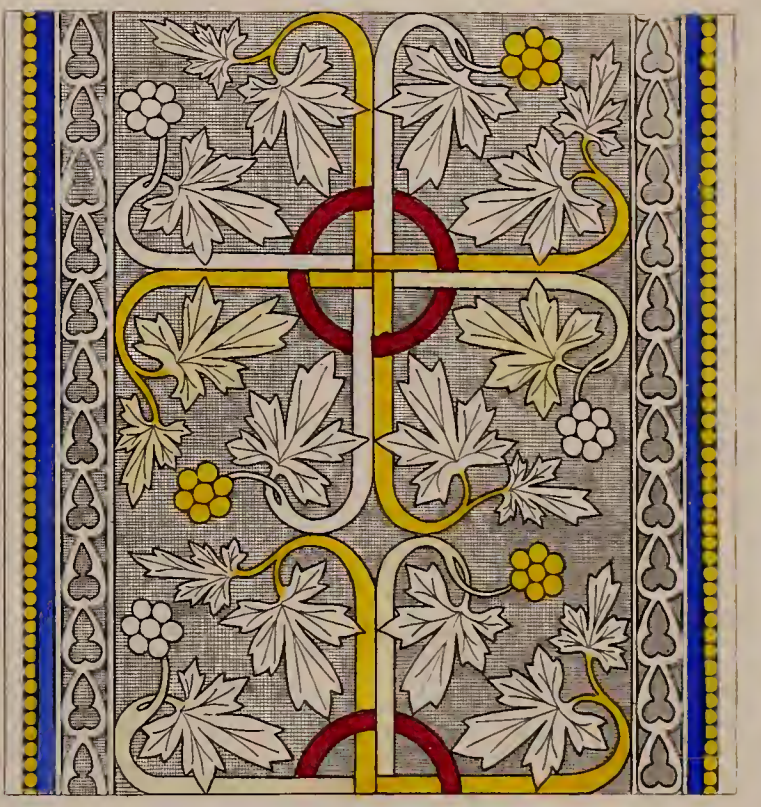
Plate III. Latter part of the 12th Century

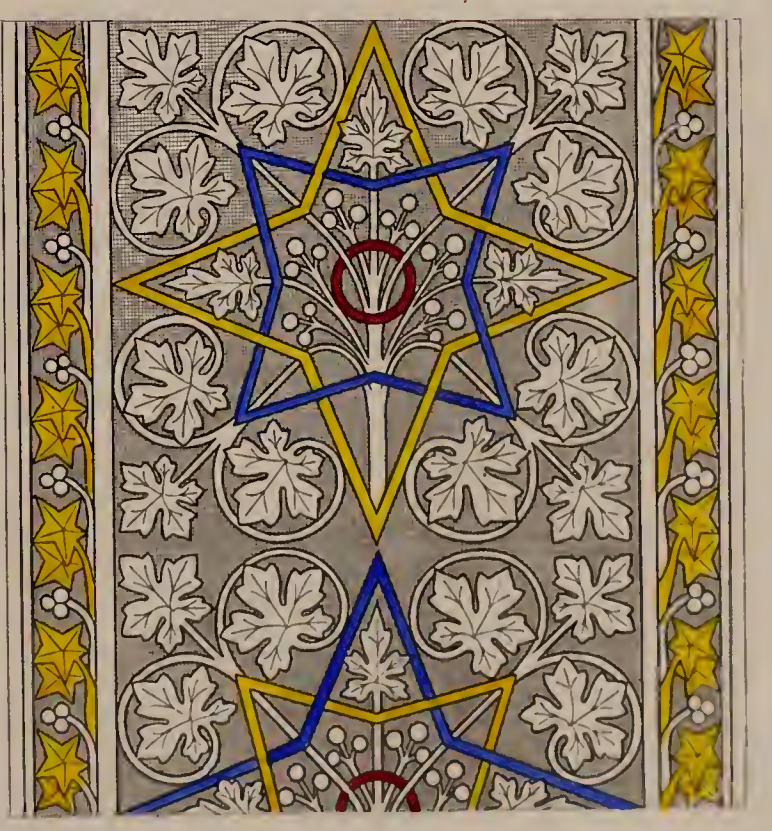
Date the 13th Cent.

Date the beginning of the 14th Century

Date the latter part of the 14th Century.



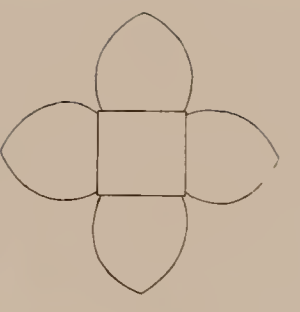




STAINED GLASS

From [illegible]

Date the 15th Century.



Plan of the Window.

Date the 15th Century

Date about the middle of 13th Century

Late, the latter part of the 17th Century.

A STAIRCASE

In a House in the possession of

Date the latter part of the 17th Century.

Date, the 13th Century.

PAINTED TILES.

FROM THE CHAPTER HOUSE, WESTMINSTER

ONE-THIRD FULL SIZE.

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1.

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